JULIUS KLINGER

THE WOMAN IN ART NOUVEAU DECORATION

141 FULL-COLOR DESIGNS

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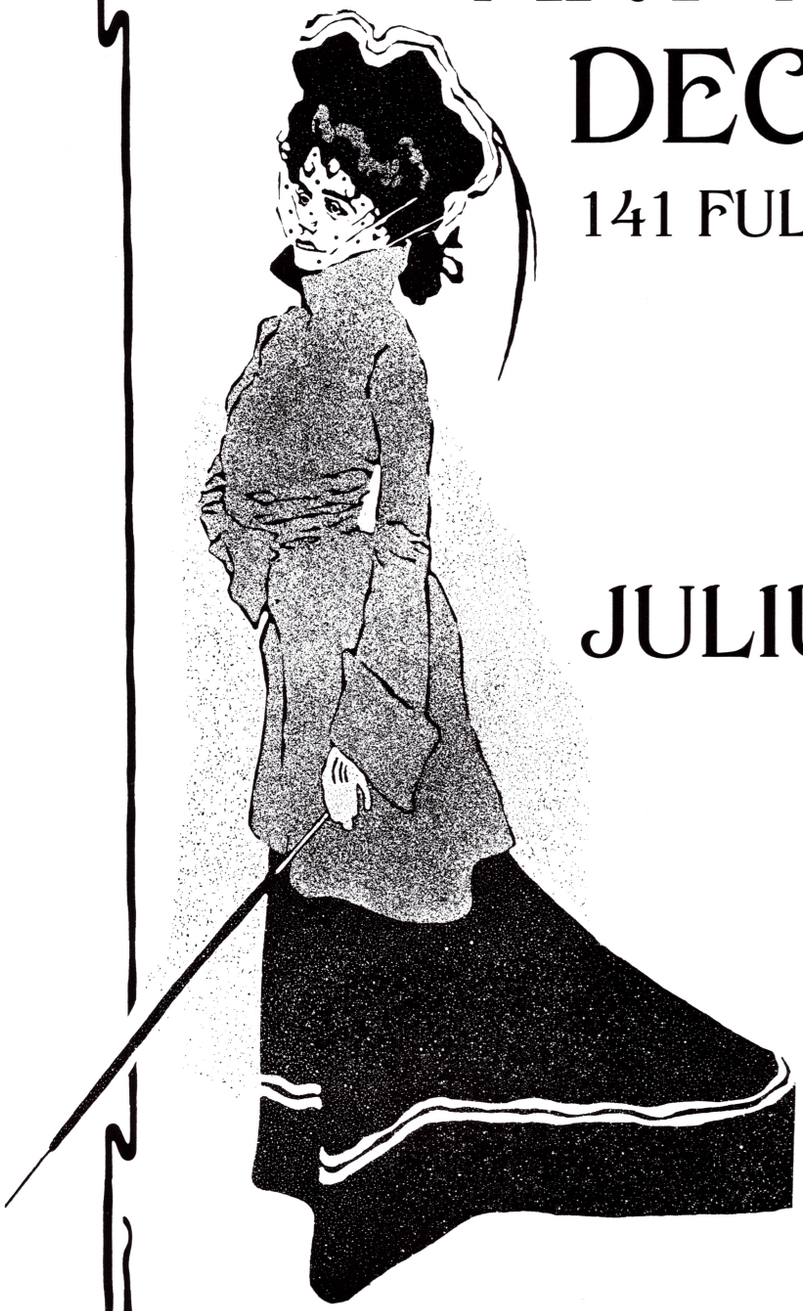

JULIUS KLINGER

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PUBLISHER'S NOTE

The female form was one of the central icons of the Art Nouveau movement in decorative art around the turn of the century. Many of the outstanding designers of the period, such as Alphonse Marie Mucha, celebrated women's beauty in a variety of media. In Europe, there was no single "type" as ubiquitous as the Gibson Girl in America, but feminine images, along with floral forms, dominated the characteristic design idiom of the *fin de siècle.*

Originally titled *La Femme dans la décoration moderne* ("Woman in Modern Decoration"), the portfolio from which this Dover edition was reproduced stated its purposes in the subtitle: "New Models for Commercial Art: Decorative Painting, Posters, Drawings, Carpets, Stained-glass windows, Textiles, Ceramics, Wallpapers, Jewelry, etc." The same 30 lithographed color plates that were published around 1902 by the Paris house noted in the copyright statement were also issued in portfolio form, along with a letterpress title sheet and captions (in German, rather than the French that accompanied the Paris edition), as *Das Weib im modernen Ornament* by houses in Düsseldorf, Leipzig and Berlin in about the same year.

Compositions for friezes comprise the largest number of the 141 individual motifs. These are invariably repeating patterns, usually in a horizontal format, and are well suited as borders. The many separate vignettes, generally drawn on a square or rectangular plan, can work as spot illustrations in graphic design or in countless craft applications. In the friezes and in the vignettes, Klinger's inclination toward stylization is pronounced. He often incorporates floral elements in these designs, in typical Art Nouveau fashion.

Most of the larger compositions in this book fall into one of two categories: designs for posters (Klinger's specialty) or decorative panels *("panneaux décoratifs"),* a popular genre of pictures similar to posters but without advertising text, that were lithographed on paper or silk and used as wall hangings or screens. Some of these panels, presented here in series, treat allegorically such themes as the Four Seasons (Plate III) and the Four Elements (Plate V) and, more literally, various leisure-time pursuits (Plates VII, X, XIV and XXIV). The captions (here translated from the original French) do not usually prescribe media for subsequent execution of the motifs, but the designs on Plate XVI are labeled as suitable for tapestry weaving and embroidery.

Some of Klinger's illustrations of women are fashion plates pure and simple. The elaborate costumes, accessories and coiffures of the Belle Epoque are lovingly rendered, sometimes with drapery carefully delineated, but more often the forms are defined by broad masses of color in the manner of poster art. Klinger's nudes are usually amply proportioned, as was the ideal at the time.

The youthful, affluent, cosmopolitan women of Klinger's designs are never depicted in the traditional female roles of mother or homemaker, but they have yet to emerge as full participants in the world of work. In addition to the contemporary types that preponderate, Klinger included a number of historical models: Egyptian voluptuaries in emblematic headgear, Grecian maidens with beribboned hair and several shepherdesses fresh from a pastorale. Among mythological subjects, there are a mermaid and a couple of nymphs. Men and children make only cameo appearances.

Julius Klinger was born in Vienna on May 22, 1876. After studying at the Technological Applied Arts Museum in the Austrian capital, he migrated to Munich. By 1897, he had settled in Berlin, where he did illustrations for the humorous journals *Lustige Blätter* and *Das kleine Witzblatt,* and also published an album of lithographed sketches. It is not clear whether Klinger ever lived in Paris, but he had at least two style books published there before 1910: *La Femme* and a curious graphic design portfolio done in 1907 in collaboration with Hanns Anker that was packaged with a hinged mirror to optically multiply the motifs into infinity.

Berlin was, in the first few decades of this century, the German center of poster art. Klinger established his reputation there as one of the most original designers in that medium. Many of his posters were produced by the leading Berlin lithography firm of Hollerbaum & Schmidt. His art (and lettering — he was an accomplished typographer) advertised a wide variety of commercial products, cultural events and publications. Klinger returned to his native Vienna in 1915 and founded his own poster studio, which flourished through the Twenties and did a good deal of business for an international clientele. Biographical information on Klinger's later years is scanty, but one source says that he died in 1950. However, Robert Brown of the Reinhold Brown Gallery in New York, which recently mounted an exhibition of Klinger's posters, believes that the artist perished in a concentration camp during the Second World War.

Klinger's poster designs share with the motifs in this book a mastery of composition, form and color and an unmistakable flavor of *Gemütlichkeit.* One critic has commented that Klinger's work had a "lighter, less Teutonic atmosphere" than many of his contemporaries. His *Woman in Art Nouveau Decoration* captures the sensuality and love of life in Central Europe before World War One. This Dover edition is published in much the same spirit as the original (now quite a rarity) to inspire and delight artists and craftspeople in all disciplines, and to provide models for new design inventions.

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Plate I: 1. Poster design. 2–4. Friezes.

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Plate II: 1, 3 & 5. Friezes. 2, 4 & 6. Decorative panels.

Plate III: The Four Seasons (decorative panels).

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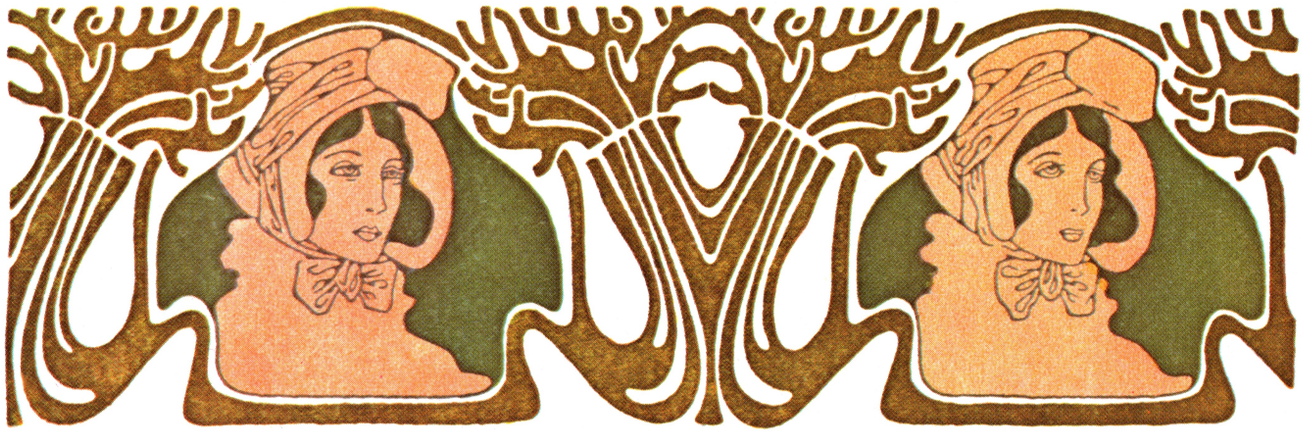

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Plate IV: 1–3. Friezes. 4 & 5. Vignettes.

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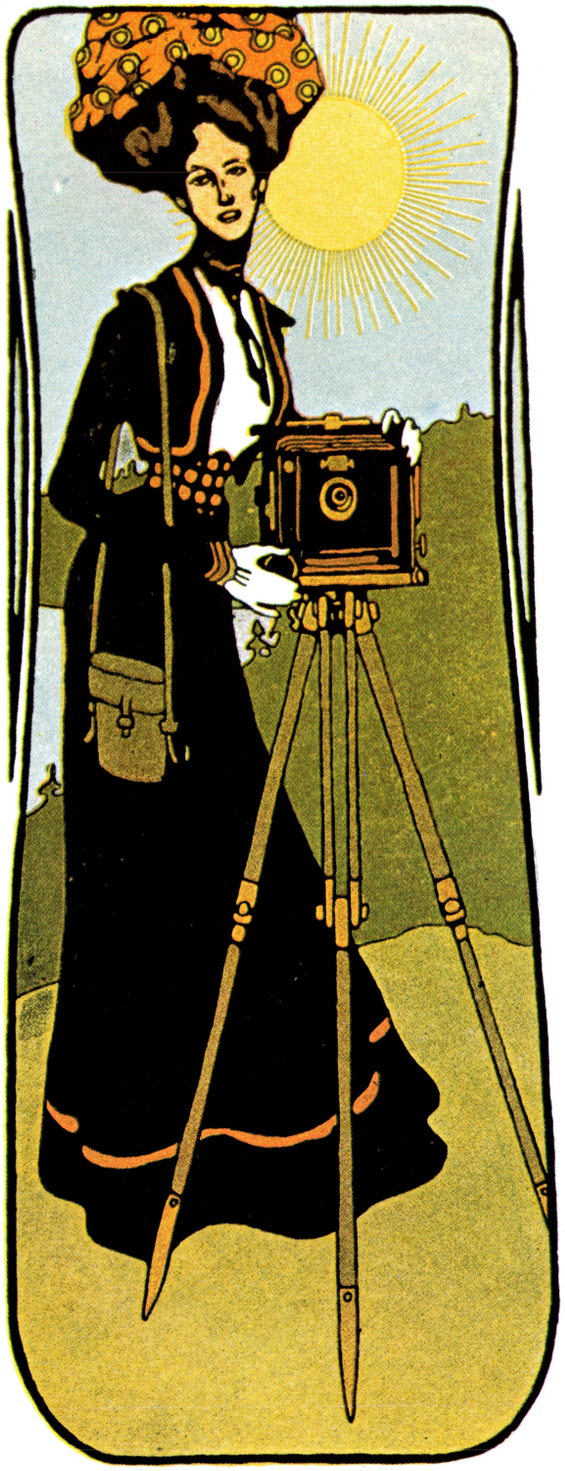
Plate V: The Four Elements (decorative panels). 1. Fire. 2. Water. 3. Earth. 4. Air.

Plate VI: 1. Frieze. 2, 3, & 5. Poster designs. 4, 6 & 7. Vignettes.



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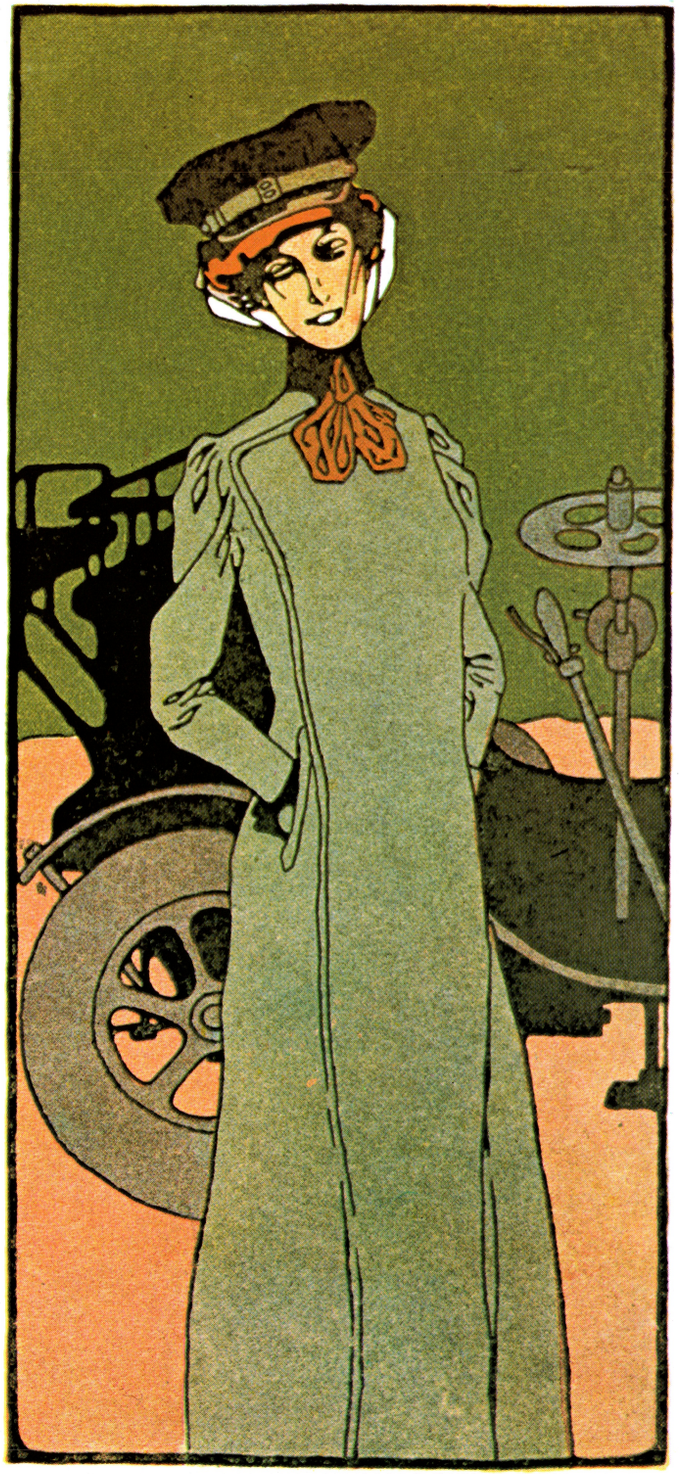

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Plate VII: 1. Photography. 2. Music. 3. Vignette. 4. Motoring.

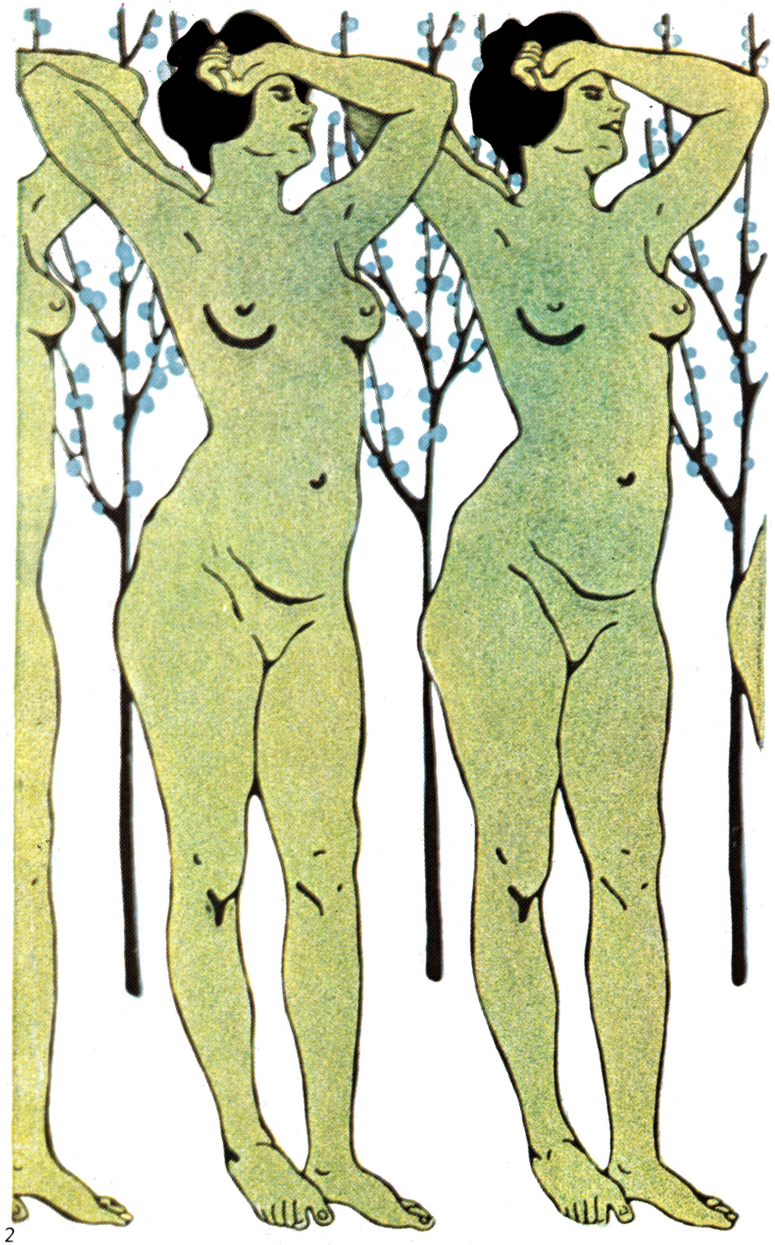

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Plate VIII: 1 & 3. Friezes. 2, 4 & 5. Decorative panels.

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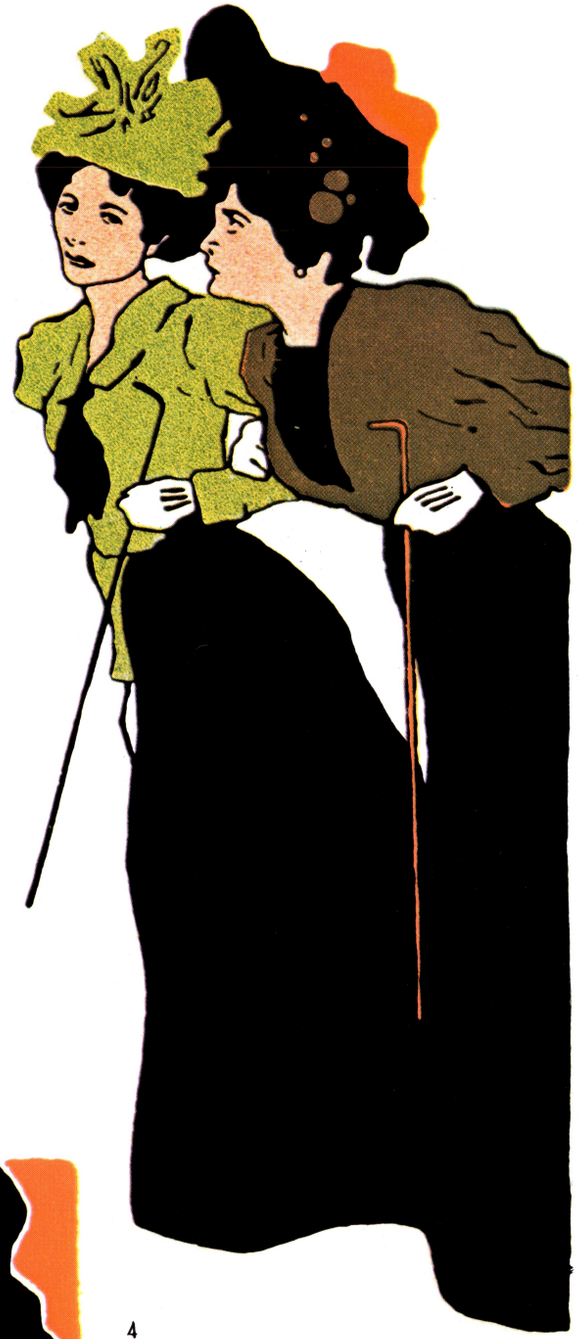

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Plate IX: 1, 3 & 4. Poster designs. 2. Frieze.

Plate X: The Dance (decorative panel).

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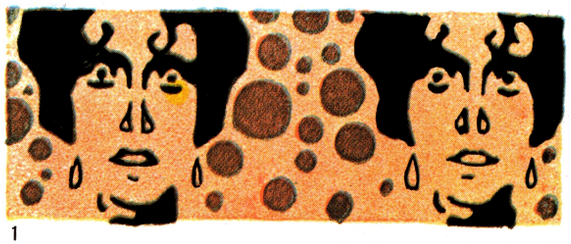
Plate XI: 1–3. Friezes. 4. Decorative painting. 5. Vignette.



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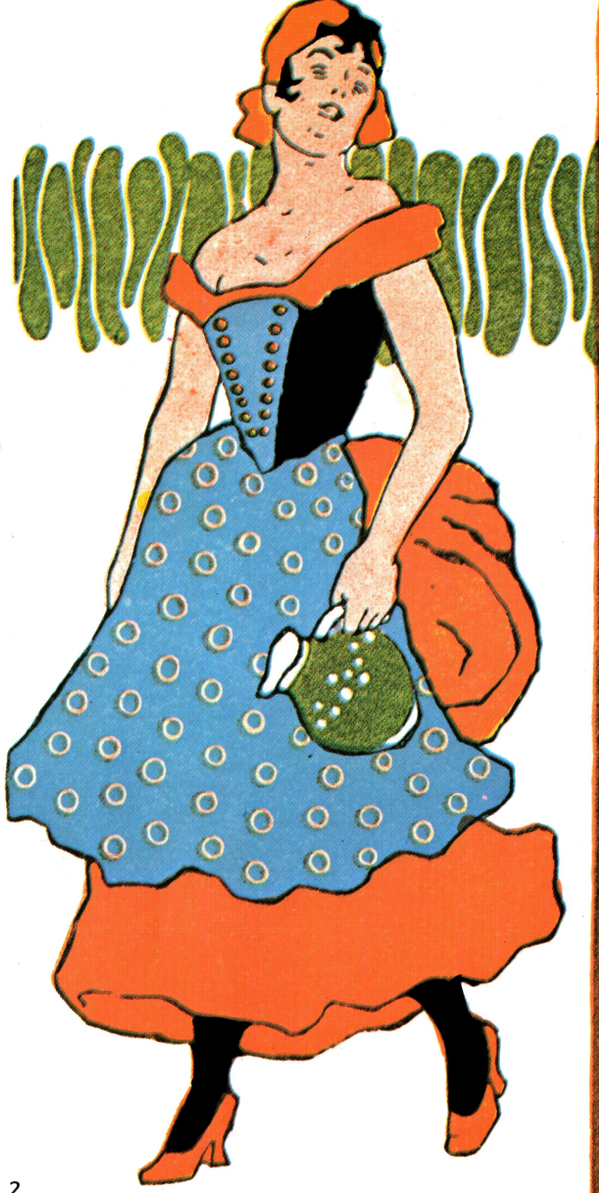

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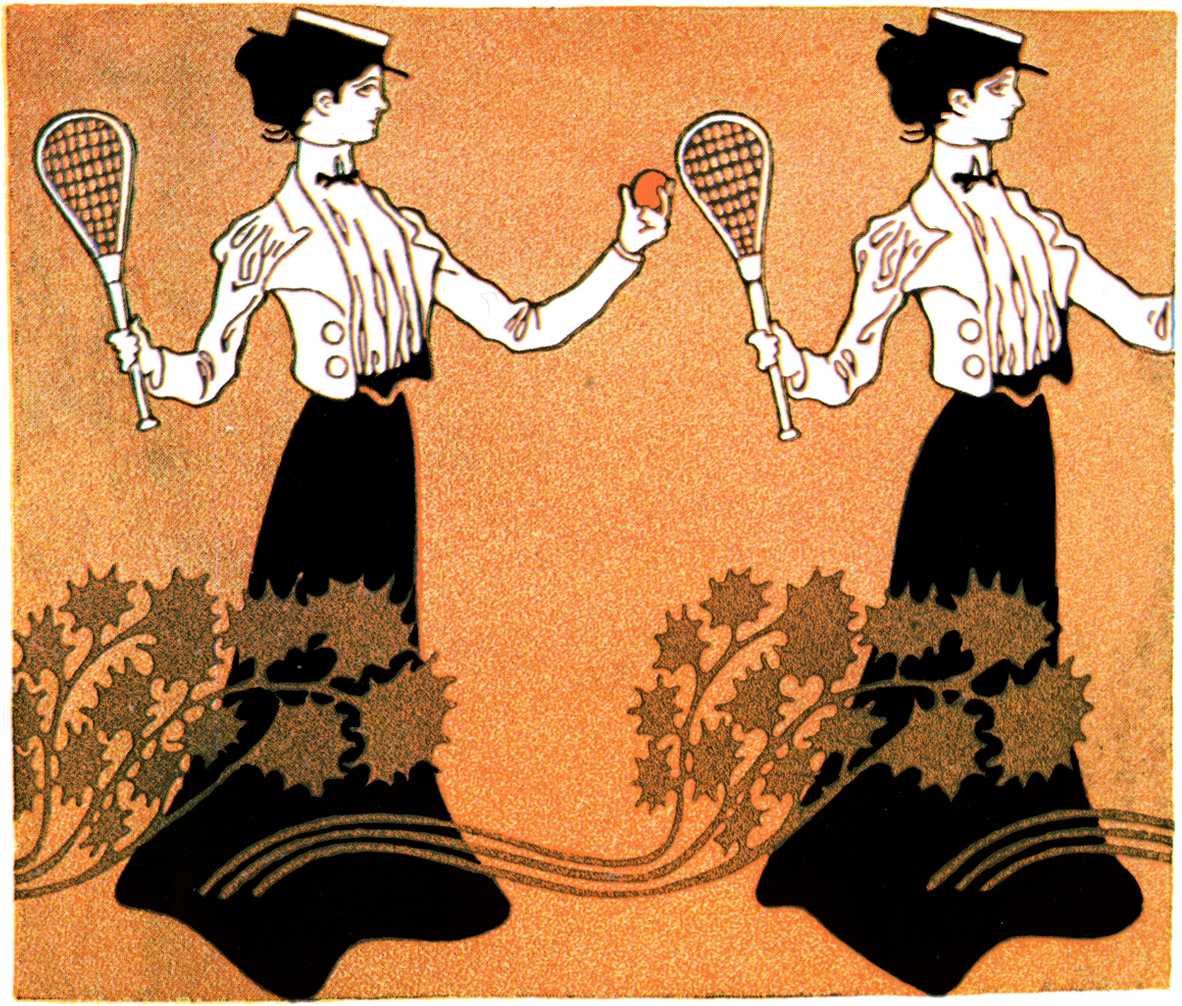
Plate XII: 1, 4 & 6. Friezes. 2 & 5. Poster designs. 3. Decorative panel.

Plate XIII: Decorative motifs.



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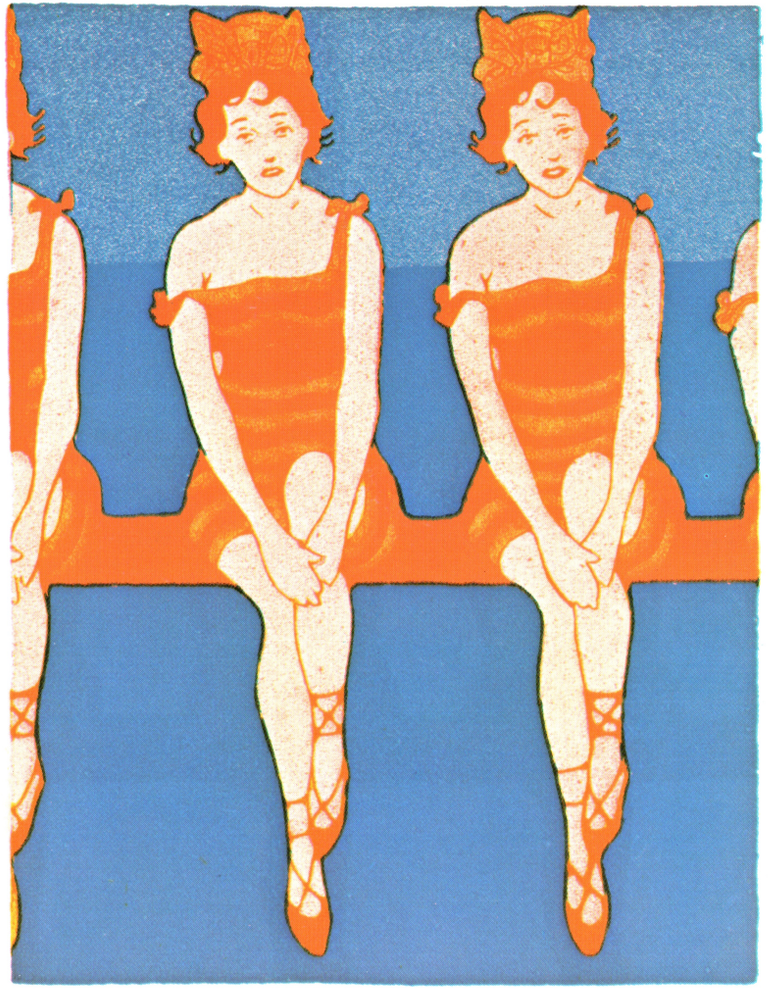

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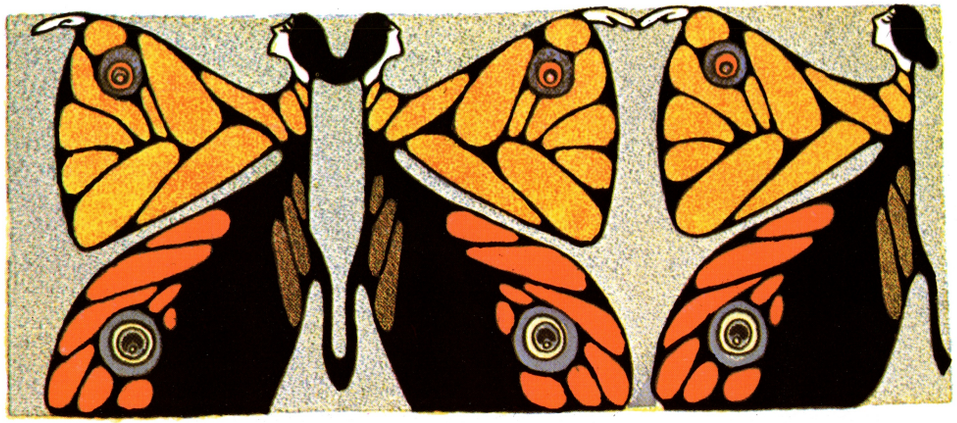

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Plate XIV: 1, 3 & 5. Friezes. 2. Tennis (decorative panel). 4. Bathers (decorative panel).

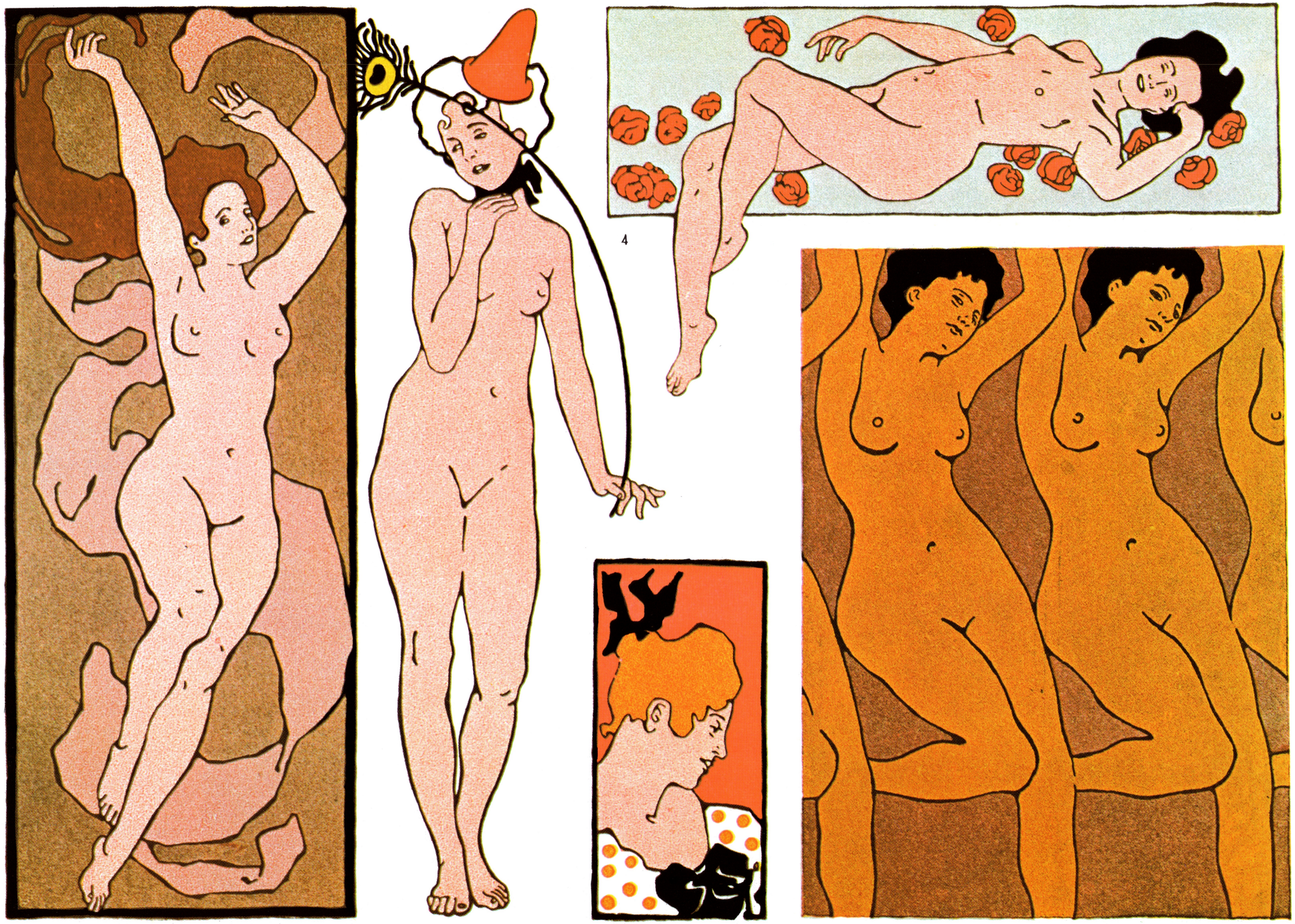

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Plate XV: 1, 2, 4 & 5. Studies of poses. 3. Vignette.

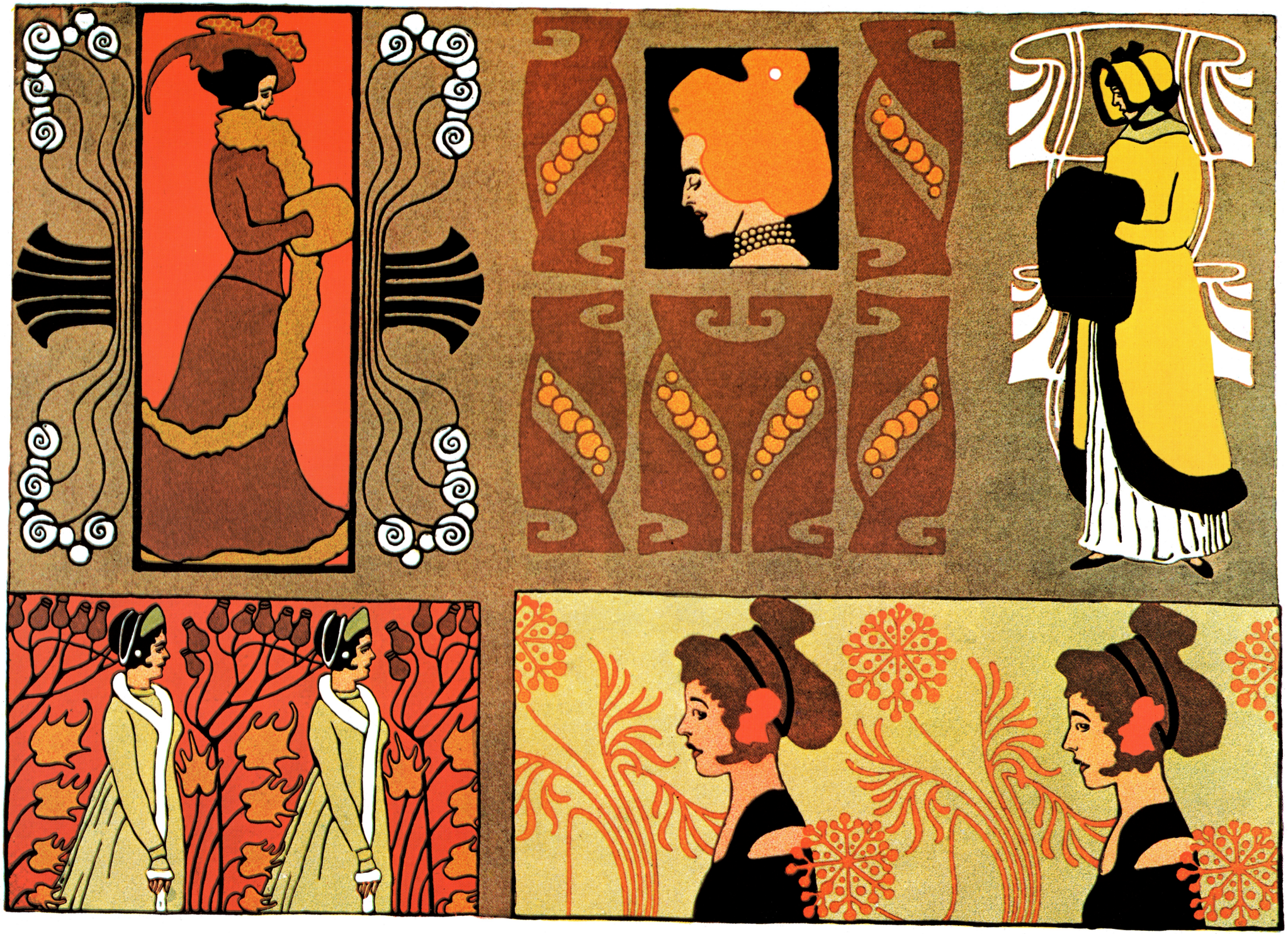

Plate XVI: Costumes and motifs for tapestry and embroidery.

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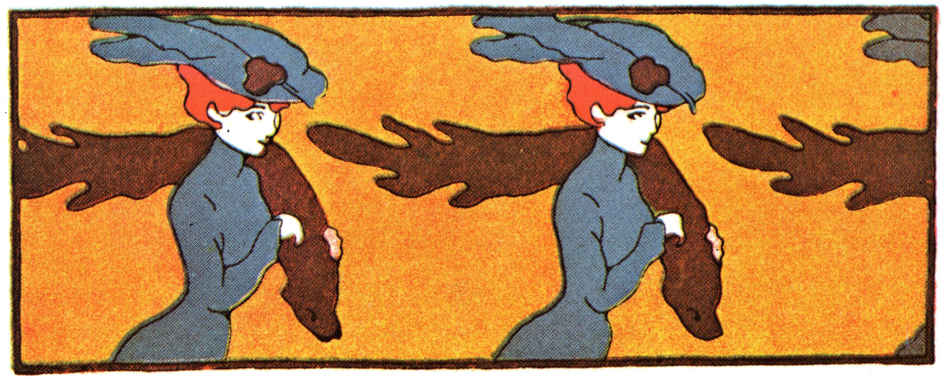

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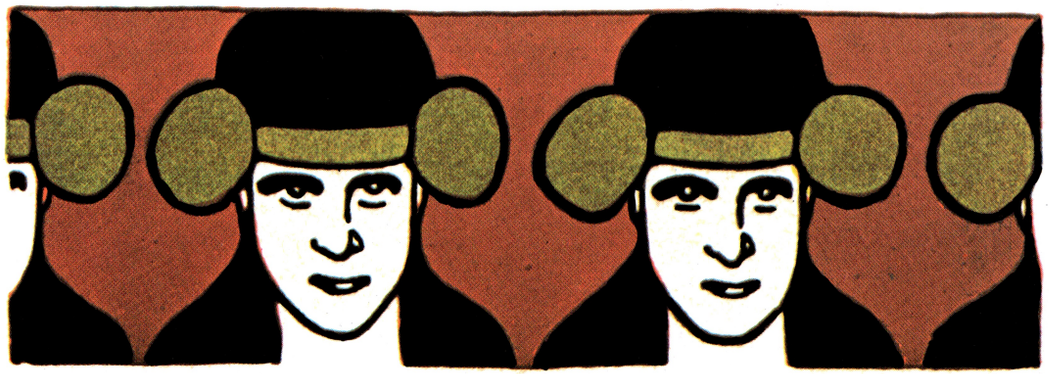

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Plate XVII: 1 & 4. Friezes. 2 & 3. Decorative panels.

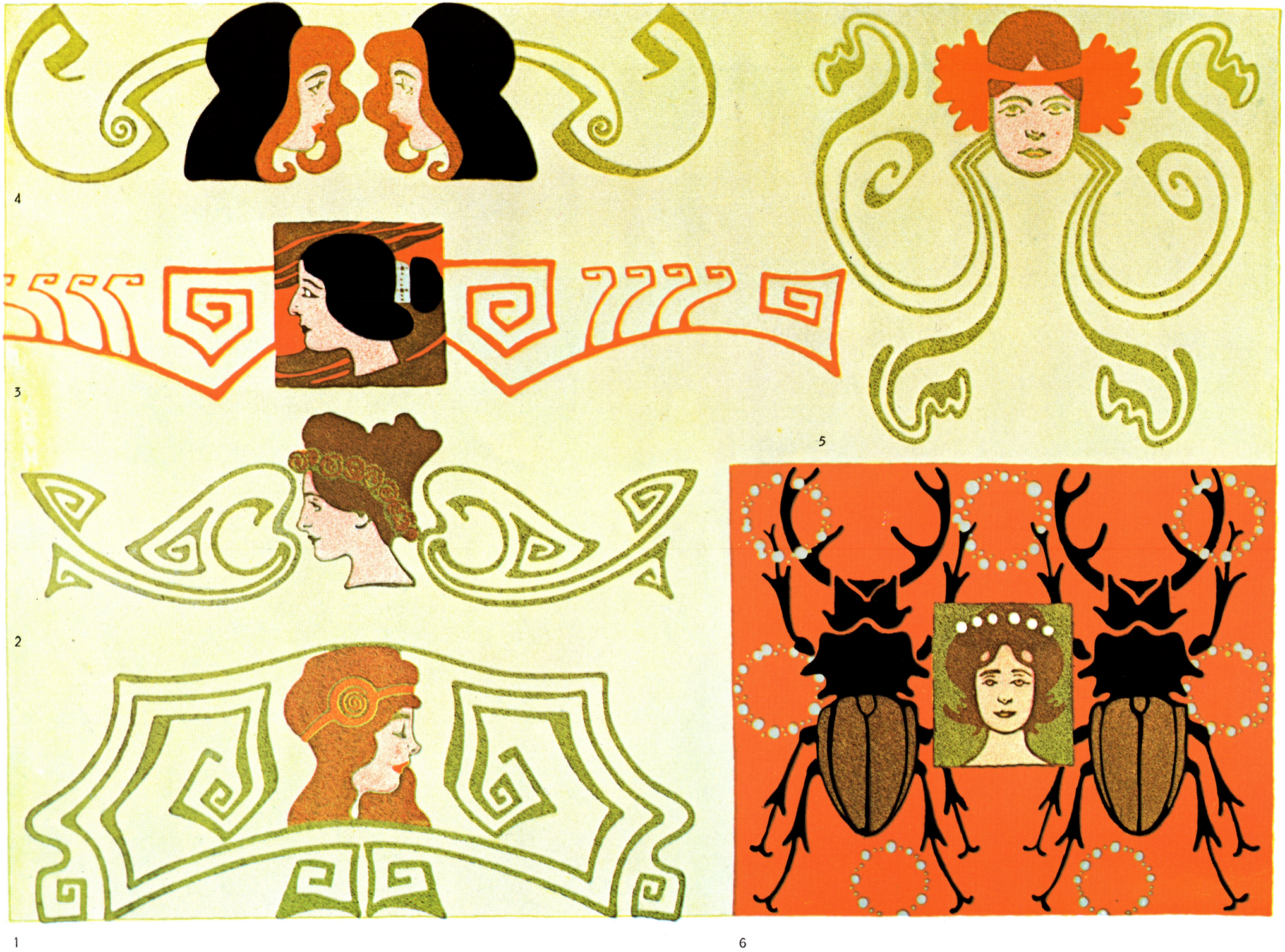

Plate XVIII: Vignettes.

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Plate XIX: 1, 3 & 5. Friezes. 2. & 4. Poster designs.

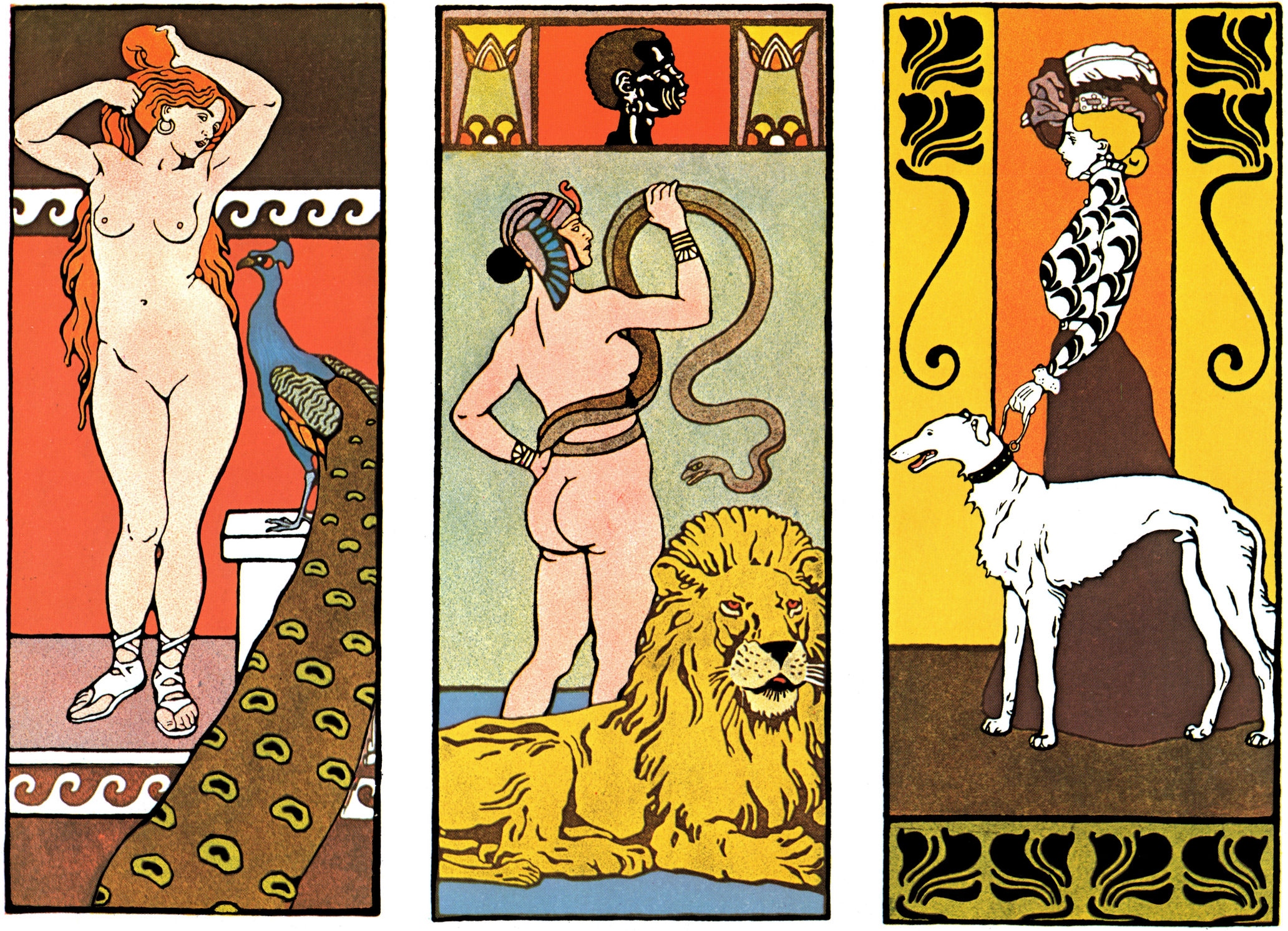

Plate XX: Decorative panels.

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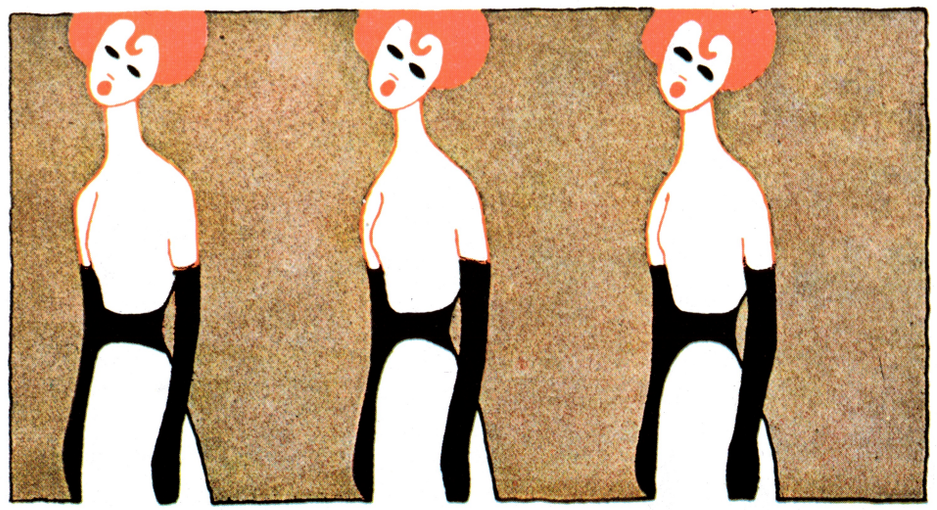

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Plate XXI: 1 & 2. Vignettes. 3–5. Friezes.

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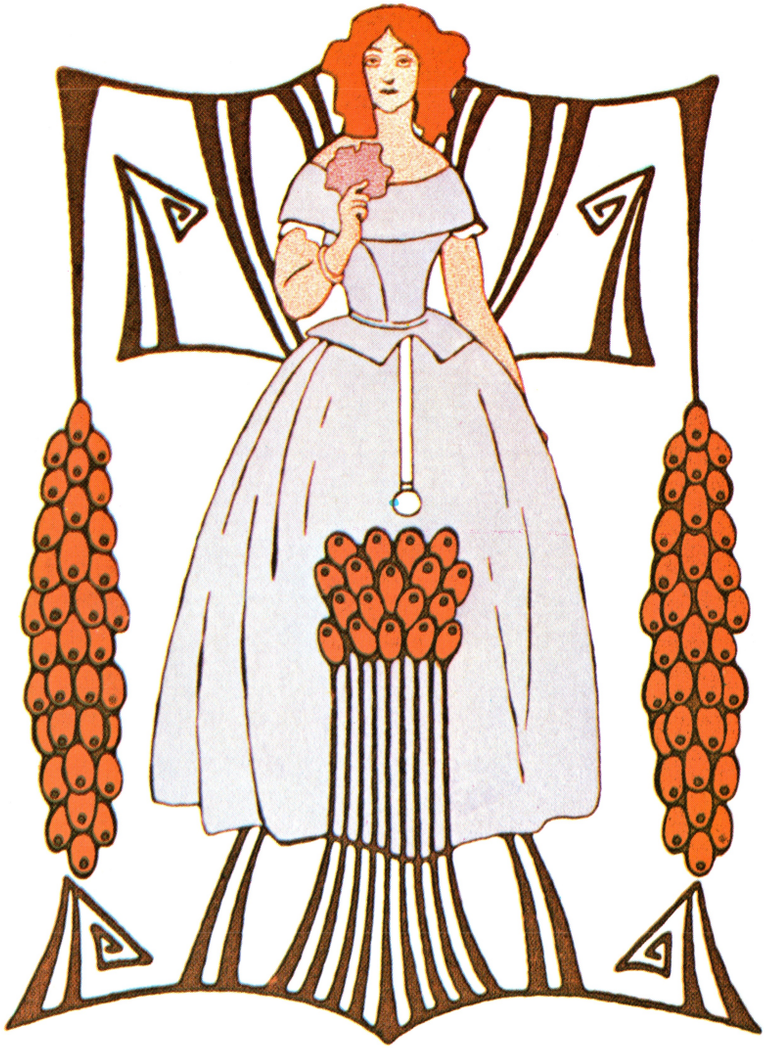
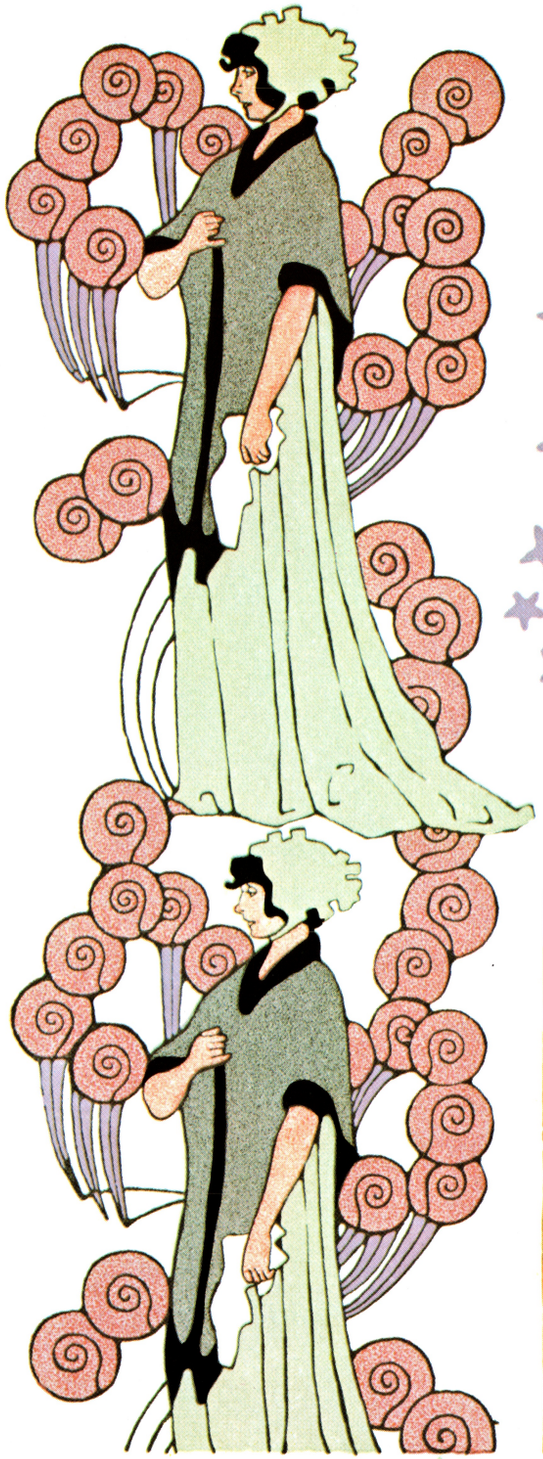
Plate XXII: 1 & 5. Decorative panels. 2–4. Vignettes.

Plate XXIII: Modern costumes.

Plate XXIV: By the Seaside (decorative panel).





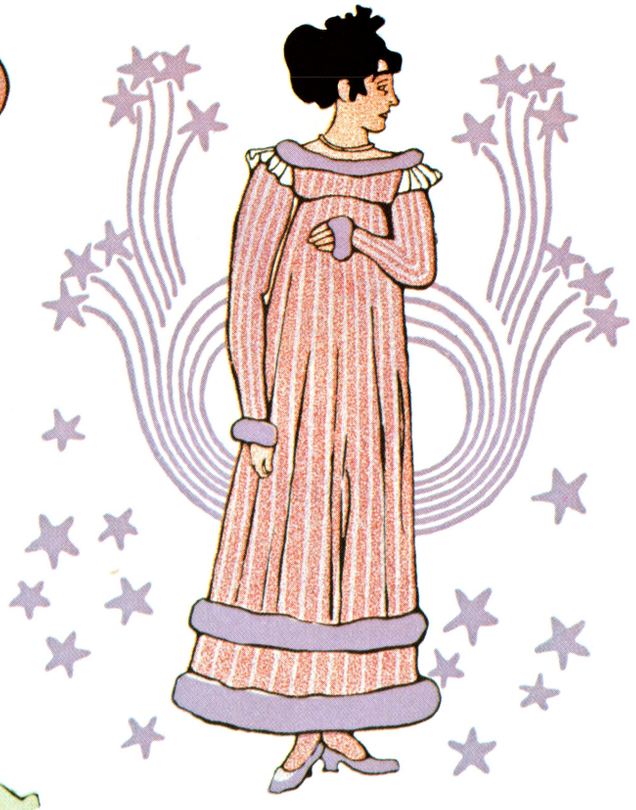


Plate XXV: Costumes.

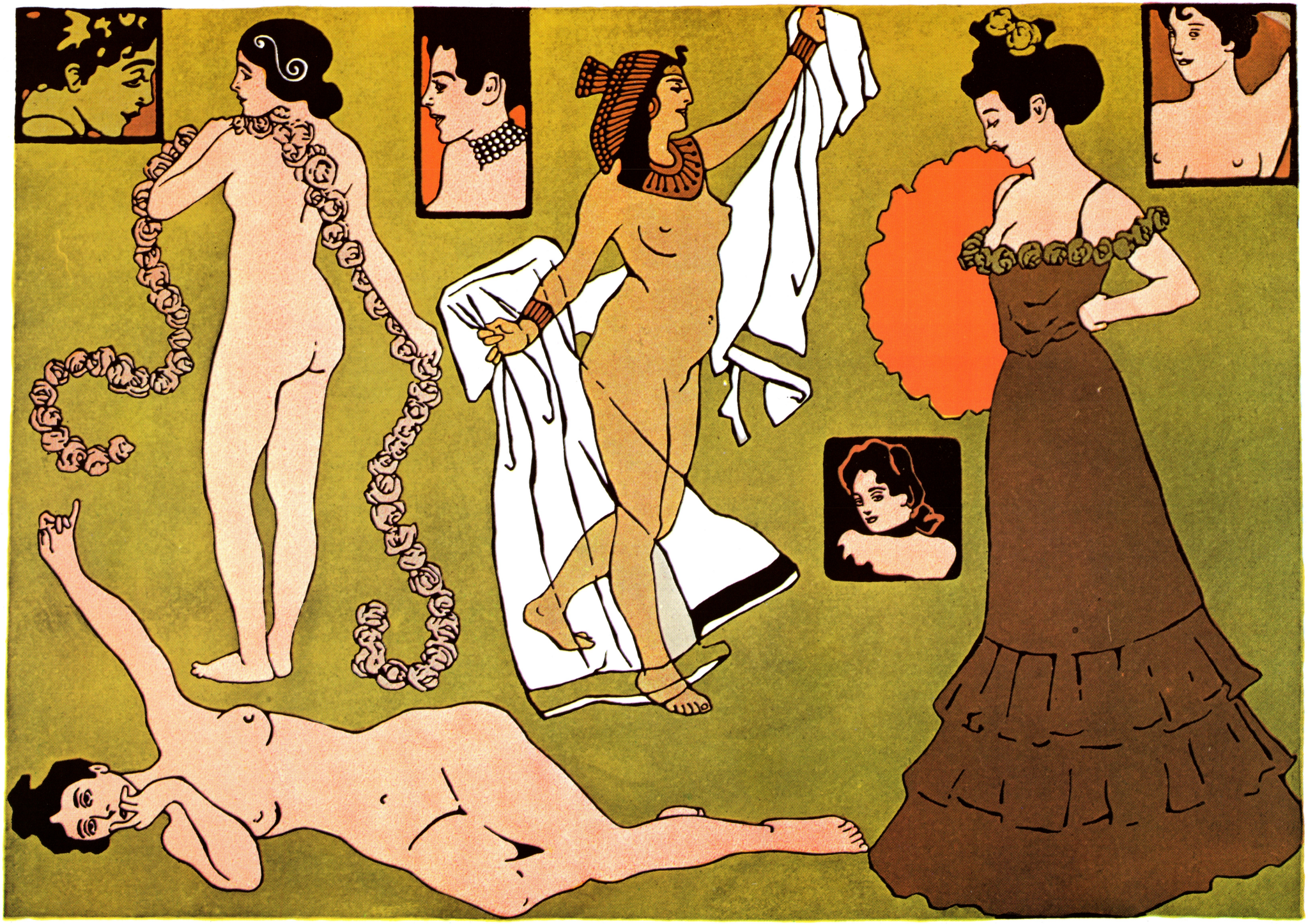


Plate XXVI: Studies for posters.

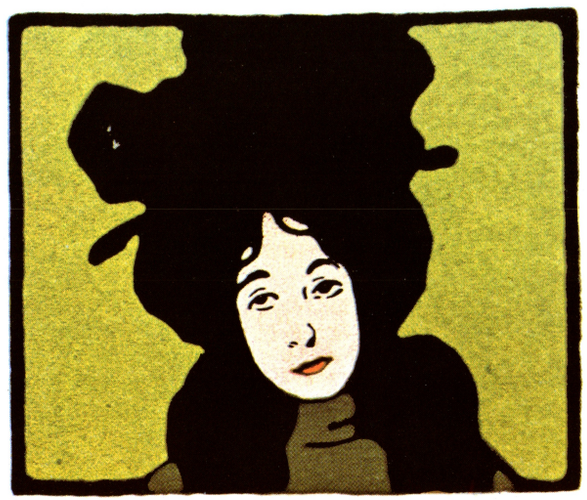
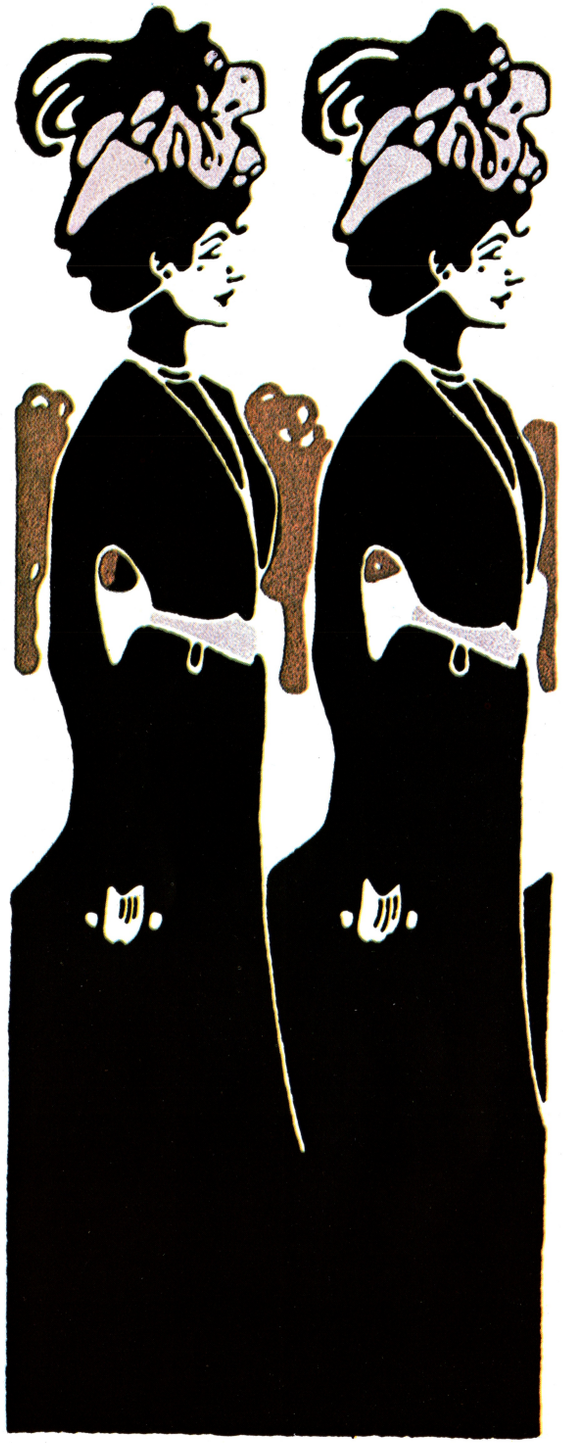


Plate XXVII: Decorative panels.



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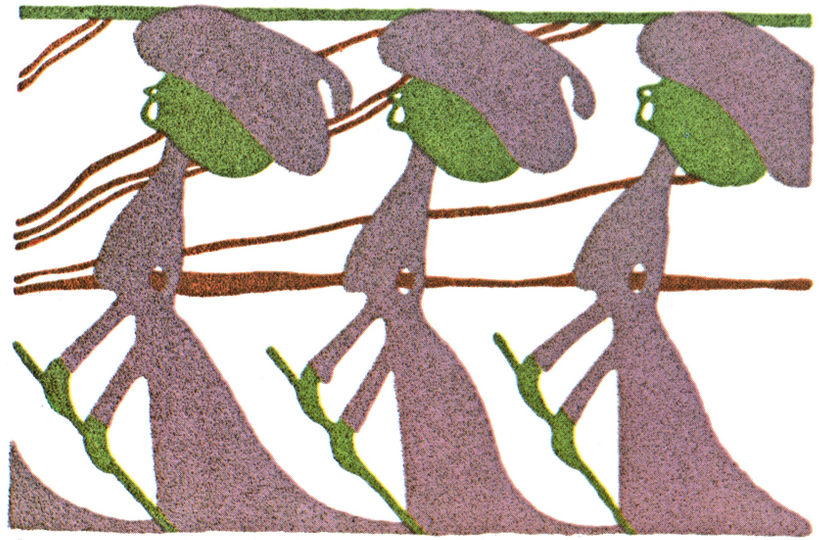

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Plate XXVIII: 1, 2 & 4. Studies for posters. 3. Frieze. 5. Vignette.

Plate XXIX: 1. Water nymph. 2. Fencers. 3. Vignette. 4. Wood nymph.

Plate XXX: Vignettes.

JULIUS KLINGER
THE WOMAN IN ART NOUVEAU DECORATION

In the first decades of this century, Vienna-born artist Julius Klinger (1876–1950?) gained fame as an original and influential graphic designer working in the Art Nouveau style. His Vienna studio flourished during the Twenties and boasted an extensive international clientele.

The present volume is a painstaking reproduction of one of Klinger's finest (and quite rare) portfolios, *La Femme dans la décoration moderne*, published in Paris about 1902. It consists of 30 lithographed color plates, composed of 141 individual motifs. The motifs were intended as "New Models for Commercial Art: Decorative Painting, Posters, Drawings, Carpets, Stained glass windows, Textiles, Ceramics, Wallpapers, Jewelry, etc."

Embodying two predominant themes of Art Nouveau—floral elements and the female form—the illustrations reproduced here include sensuous nudes, ladies accoutered in high fashion, dancers, nymphs, fencers, Egyptian and mythological figures, and women engaged in photography, dancing, music and other activities. In addition, the illustrations appear in a variety of formats: friezes, vignettes, decorative panels, poster designs, costume studies, etc., and in a variety of sizes for maximum usefulness and flexibility.

Commercial and craft applications for these designs are practically limitless. Friezes, consisting of repeating horizontal patterns, especially lend themselves to borders. Vignettes are ideal for spot illustrations in graphic designs or in countless craft applications. Still other designs suggest uses in tapestry weaving and embroidery. Best of all, the designs are copyright-free—no prior permission or fee is required for use.

With this inexpensive treasury, today's artists and craftspeople can study and appreciate the mastery of composition, form and color that earned Julius Klinger a place as one of the leading lights of the Art Nouveau movement. Moreover, they will find *The Woman in Art Nouveau Decoration* a rich source of ready-to-use graphic art and a continuing wellspring of creative inspiration.

Unabridged Dover (1984) republication of the portfolio of *La Femme dans la décoration moderne par J. Klinger: Modèles nouveaux pour les industries d'art: peinture décorative, affiches, dessins, tapis, vitraux, tissus, céramique, papiers peints, bijouterie, etc.; 30 planches en couleurs*, originally published in Paris by the Librairie de l'Art Ancien et Moderne, ca. 1902. Publisher's Note. Captions translated from the original French. 141 color illustrations on 30 plates. 32pp. 9¼ x 12¼. Paperbound.

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